



# GAIETY

## Theatre Dublin

4th April to 23rd April 1983

Dublin Grand Opera Society

*Presents*

International Opera Season

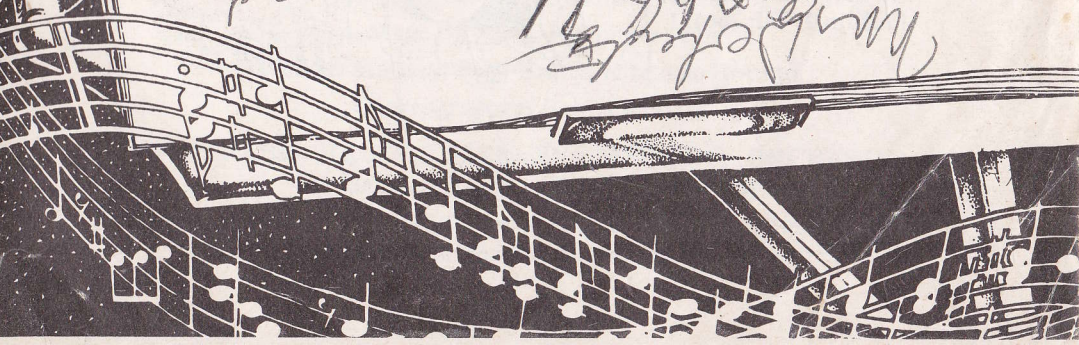
TONIGHT

MADAMA BUTTERFLY

(PUCCINI)

Feb 66

169908  
[Signature]





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## GAIETY THEATRE

SOUTH KING STREET, DUBLIN 2

Telegrams: Gaiety Theatre

Telephone: 771717

*Directors:*

Eamonn Andrews, Lorcan Bourke.

Dermod Cafferky, Joe Kearns.

*Resident Manager:* Joe Kearns

COMMENCING MONDAY 4th APRIL 1983.

NIGHTLY 7.30

# Dublin Grand Opera Society

*presents*

## *International Opera Season*

**MANON LESCAUT** (PUCCINI) *(in Italian)*

**RIGOLETTO** (VERDI) *(in Italian)*

**MADAMA BUTTERFLY** (PUCCINI) *(in Italian)*

**ANDREA CHÉNIER** (GIORDANO) *(in Italian)*

### GUEST ARTISTES

Miciè Akisada, Doro Antonioli, Patricia Bardon, Anna Caleb,  
Brendan Cavanagh, Miguel Chimienti, Marta Colalillo,  
Dublin City Ballet, Andrea Elena, Therese Feighan,  
Maria Luisa Garbato, Peter McBrien, Herman Malamood, Seán Mitten,  
Licinio Montefusco, Frank O'Brien, Attilio D'Orazi, Franco Pugliese,  
Peter Richfield, Susanna Rigacci, Mary Sheridan.

**Conductors:** Napoleone Annovazzi, Bruno Rigacci, Takuo Yuasa.

**Producers:** Dario Micheli, Paddy Ryan, Loris Solenghi.

**Asso. Producer:** Raymond Yeats

### **Designers:**

Robert Heade, Dario Micheli, Camillo Parraviccini, Elena Tatulli.

**Stage Director:** Patrick McClellan.

**Asst. Stage Director:** Josephine Scanlon.

**Chorus Masters:** John Brady, Riccardo Bottino.

**Choreographer:** Babil Gandara.

**THE RADIO TELEFIS ÉIREANN SMYTHONY ORCHESTRA**

*by kind permission of the RTE Authority*

Latecomers will not be seated during music. The management reserve the right to make unavoidable alterations without notice.



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# Madama Butterfly

(Giacomo Puccini, 1858-1924)

## ACT I

After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton, of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage "Japanese style" to Cio-Cio-San, a geisha girl. Pinkerton (tenor) is being shown over the house by Goro (tenor), the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki (mezzo-soprano), Cio-Cio-San's faithful maid, and two others has been installed. We learn that this "Japanese style" marriage (for 999 years with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless (baritone) the American Consul who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her ancestral faith may involve her being cast off by her family and friends.

Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest (bass), breaks in. He denounces her for her desertion of the faith of her forefathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector's cabinet. The Act concludes as Pinkerton carries Butterfly across the threshold of their home.

## ACT II

Inside Butterfly's house. It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly's famous aria, *Un bel di* — ("One fine day we will see the smoke of his ship on the horizon") — she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic

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reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies — "Go back again to sing for the people or . . . die!" With that she fetches her little son, Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she has Suzuki bedeck the house with flowers (here comes the Flower Duet — *Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway . . . to wait, against the background of voices borne on the breeze from the city below them.

### ACT III

As the curtain rises dawn discloses the three still where they were the evening before — Suzuki and the child still asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens, Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, *Addio fiorito asil* — The only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate but on the condition that she herself will give Trouble into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it — "To die with honour when no longer can one live with honour". She pauses to bind the eyes of Trouble who unexpectedly appears, then falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.

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Monday 11th April

Thursday 14th April

Monday

# MADAMA

*(Giacomo Puccini)*

(Property of G. Ricordi & Co.)

DRAMATIS

Lieut. B. F. Pinkerton (*U.S. Navy*)

Goro (*a marriage broker*)

Suzuki

Sharpless (*U.S. Consul in Nagasaki*)

Cio Cio San

The Imperial Commissioner

Registrar

The Bonze (*Cio Cio San's uncle*)

Prince Yamadori

Kate Pinkerton

Cio Cio San's relation

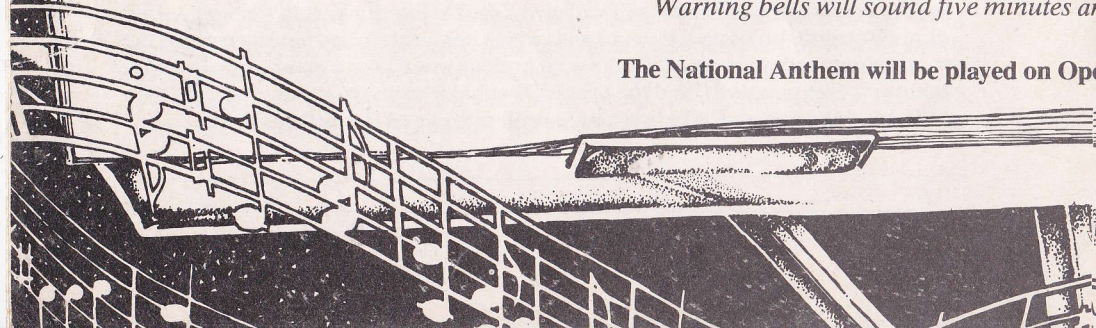
RTE SYMPHONY ORCHESTRA  
(By kind permission of the RTE Authority)

Conductor: TAKUO YUASA

Producer: PADDY RYAN

*Warning bells will sound five minutes and*

*The National Anthem will be played on Op*







18th April

Wednesday 20th April

Friday 22nd April

# BUTTERFLY

(Puccini 1858-1924)

Libretto by Giuseppe Giacosa and Luigi Illica

## PERSONAE

DORO ANTONIOLI

BRENDAN CAVANAGH

ANNA CALEB

ATTILIO D'ORAZI

MICIÈ AKISADA

NOEL O'CALLAGHAN

JOHN CARNEY

SEÁN MITTEN

FRANK O'BRIEN

MAURA DEVINE

and friends; servants

*Scenery Designed by* ROBERT HEADE

*Costumes by* CASA D'ARTE, CHIARA STRINGANO,  
Bari, Italy

*and two minutes before rise of curtain.*

*Opening Night, Gala Night and Final Night.*



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**Synopsis of Scenes**

*Time: Early 20th century*

*Place: Nagasaki*

**Act I**

Japanese House, Terrace and Garden

*Interval 20 minutes*

**Act II**

*First part:*

Inside Butterfly's House

*Interval 20 minutes*

*Second part:*

Inside Butterfly's House the following morning

*Madama Butterfly was first produced at La Scala, Milan  
on 17th February, 1904*

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**For Gaiety Theatre**

Stage Manager, **Paddy Jones**  
Asst. Stage Manager, **George McFall**  
Chief Electrician, **Sean Burke**

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**The public may leave at the end of the performance by all  
Exit doors. Persons shall not be permitted to stand or sit  
in any of the gangways intersecting the seating, or sit in  
any of the other gangways.** (Copy of by-laws)

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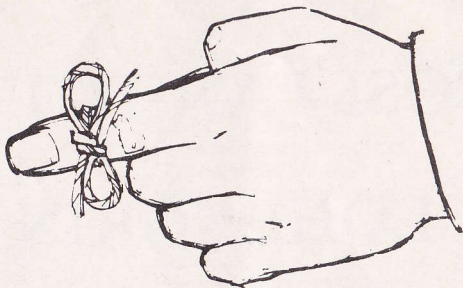
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with Suzanne Murphy

**COSI FAN TUTTE** (*Mozart*)

**LOHENGRIN** (*Wagner*)

\* \* \* \* \*

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**Gaiety**